Redundancy Category as a Means of Cognitive Foregrounding Mechanism

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Abstract: The article discusses the issues of the theory of foregrounding in linguistic research, with special attention to the interpretation and terminological designation of this phenomenon by foreign and Uzbek linguists. The linguistic phenomenon of redundancy in a fiction text is analyzed not only as a necessary condition that ensures an adequate interpretation of information by the addressee, but also as a cognitive mechanism of foregrounding. Special attention is paid to the conceptual significance of redundancy means in the actualization of conceptual meanings that are significant for the interpretation of a literary text. The thesis that redundancy is a cognitive principle of information distribution in a fiction text is substantiated.

Keywords: foregrounding, redundancy, repetition, synonymous repetition, periphrasis, convergence, concept, conceptual significance, individual author's picture of the world.

Introduction. In accordance with the concept of anthropocentrism in recent years more attention has been paid to the subjective side of the generation and perception of a fiction text (FT), as well as active development of issues of idiostyle and an individual author's world picture. Nowadays the most prospective direction of studying a FT is the research of its anthropocentricity. This linguistic phenomenon consists in the fact that any FT is associated with a person and represents a factor of culture, as the cognition and reflection of reality in a FT are primarily aimed at cognition and depiction of a reader himself and his inner world. A FT is anthropocentric not only in its content, but also in the form of expression since it is the discourse embodiment of its creator that is called the author's image, reflecting his worldview, the expression of his own thoughts and feelings, which determines his "cognitive style". The term of *cognitive style* was first introduced in the works of representatives of cognitive psychology, where it was defined as a way of solving a problem characteristic of a certain type of linguistic personality. Thus, D. Ausubel, the psychologist who made a significant contribution to the development of cognitive science, notes that cognitive style expresses individual features of the intelligence structure [Ausubel, 1968:170].

In linguistics the question of the interdisciplinary concept of *cognitive style* is one of the actual problems. In this regard, this article analyzes one of the most important components of the author's cognitive style – the concept of "f**oregrounding**", as well as the study of the features of the use of redundancy tools as a linguistic way of implementing this cognitive mechanism.

Thus, the purpose of this article is to substantiate the thesis that redundancy is a cognitive principle of foregrounding and information distribution in a FT.

Foregrounding, as is known, is understood as a method of a certain organization of a text, focusing the reader's attention on certain elements of the message, the main function of which is to highlight conceptually significant information. Analyzing the phenomenon of linguistic redundancy, it is worth noting that one of the main tasks of the analysis of a FT is to determine the originality of its means, in which the individual worldview of the author is expressed. Thus, the problems of cognitive stylistics considered by us and in particular the means of redundancy as a cognitive mechanism of foregrounding are still insufficiently studied, which emphasizes the

relevance of the article and its theoretical significance.

Literature review. With the actualization of the cognitive direction and the study of the textual activity of the linguistic personality, special attention has been paid to the role of foregrounding in the process of constructing and understanding a text. The works of such researchers as E.S.Kubryakova, L.G.Luzina, G.N.Leech, N.M. Dzhusupov are devoted to the problem of the cognitive mechanism of redundancy.

The emergence of the concept of redundancy in the field of linguistics is associated with the works of representatives of the Prague Linguistic Club, in particular J. Mukarzhovsky and B. Gavranek, who introduced the linguistic term 'aktualisace', which is translated into English as "foregrounding". According to Ya. Mukarzhovsky, actualization is important not only for achieving the purpose of the message, but also for bringing the act of expression itself to the fore, and the systematic nature of actualization consists in the incremental character of the relationship of its components, in their mutual subordination to each other [Mukarzhovsky, 1967:410-411]. Based on the analysis of the work by the researcher, it can be concluded that actualization determines the possibilities of creative realization of language resources and interpretation of various forms and meanings. As for B. Gavranek, the scholar considers actualization as a type of linguistic means usage in their various functions – to revive speech, create an effect of surprise, attract attention etc. [Gavranek, 1967:355].

Initially, the principle of foregrounding as an important component of a FT was considered by V.B. Shklovsky, a representative of the Russian formal school, who defined it as "otstrannenie" (from the word "strange") and argued that the basis of this theory is the intention to "generalize the way of updating perception and showing phenomena" [Shklovsky, 1983:6]. Speaking about "otstrannenie", V.B.Shklovsky notes that this phenomenon is present almost everywhere where there is an image, and its purpose is not to bring its meaning closer to reader's understanding, but to create a special perception of the object, to create a 'vision' of it, but not 'recognition' [Shklovsky, 1919:109].

In traditional stylistics, the theory of foregrounding was developed in a stylistic aspect. It is noteworthy that in the works of Russian authors this stylistic phenomenon has terminological differences. For example, V.A. Kukharenko uses the term 'actualization', noting that the reflection of the process of concept development, the accumulation of additional information is carried out within actualization of multi-level language means. They, according to the researcher, play a primary role in the adequate perception of the author's message by the addressee [Kukharenko, 1988].

However, according to the results of the analysis of recent works in the field of text stylistics, it can be concluded that the term "foregrounding" tends to be more actively used.

Thus, I.V. Arnold, using this term, designates it as a formal emphasis on the main thing in the content [Arnold, 2002:99]. The scholar, speaking about foregrounding, defines this concept as the presence in the text of certain features that focus the reader's attention on certain peculiarities of the text and establish semantic connections between elements of different levels or distant elements of the same level. The main problem of the theory of foregrounding, according to the researcher, is the definition of stylistic means – means of foregrounding [Arnold, 1975]. Thus, within the framework of the theory of decoding stylistics, the researcher names coupling, convergence, deceived expectation and a strong position among the types of foregrounding [Arnold, 1990:64].

Scientific interest in the problem of foregrounding has significantly increased due to the development of the cognitive paradigm of stylistics in recent years. So N.S.Bolotnova defines this linguistic phenomenon as a kind of regulatory structure that is significant for managing the interpretative activity of the reader [Bolotnova, 2009:16]. E.S. Kubryakova in the "Concise Dictionary of Cognitive Terms" describes this linguistic phenomenon as a concept that characterizes the importance of placing a particular language form in the foreground, which acts

as a search stimulus, or "key" in the processes of language processing of information [Kubryakova, 1997:21]. Meanwhile, the main ways to achieve advancement in the text, according to LG Luzina, are stylistic phenomena of convergence, cohesion, deceived expectations; logical stress, emphatic constructions, graphic means, strong positions, repetitions of linguistic units, etc. [Luzina, 1996:22].

Discussion. The most detailed development of this phenomenon in cognitive stylistics was obtained by the works by G.N. Leech and N.M.Dzhusupov. G.N.Leech considered foregrounding the principle of FT communication and language deviation, as well as fictionally motivated deviation [Leech, 1969; 2007]. According to N.M. Dzhusupov, who relied on the opinion of G.N. Leech, the essence of the theory of foregrounding consists in the concentration of certain elements (schemes, figures of speech) in the text, focusing the attention of the addressee and thereby ensuring the allocation of the most important semantic components of the information system of the entire message. The researcher defines parallelism and deviations from the linguistic norm as the main means of foregrounding in the text [Dzhusupov, 2014]. Thus, it can be concluded that foregrounding is considered by the researchers as one of the characteristics of the cognitive style of a linguistic personality.

As a result of our analysis of fiction texts, we can state that one of the main means of foregrounding is linguistic redundancy, the functional significance of which is of particular interest to cognitive linguistics.

Speaking of redundancy, it is worth noting that two opposite trends are constantly operating in the language: the tendency to minimize efforts and the tendency to ensure redundancy. If the first one is usually regarded as a linguistic regularity, the second one is often characterized negatively as a speech deficiency, due to the fact that the evaluative component of the term "redundancy" implies "excess" and "uselessness". Nevertheless, in the mid-60s of the XX century, redundancy as a linguistic phenomenon began to be considered as a necessary condition for ensuring adequate reception of information by the addressee. Thus, G. Gleason emphasizes that redundancy is not a lack of language, but an important feature without which it could not function [Gleason, 1959:368]. In turn, A. Martinet argues that this linguistic phenomenon may initially seem a waste of articulatory energy, but most often it is a reduction in mental energy [Martinet, 1963:537]. According to B. Pottier, redundancy is also a positive property of language, especially in a FT where this linguistic phenomenon helps the message reach the recipient despite the 'noise' [Pottier, 1973:239]. I.R.Galperin also noted that redundancy of information is not only an integral property of any speech act, but also eliminates "interference" in the perception of a message and helps clarify it [Galperin, 1974:18]. Yu.M. Lotman also considers language redundancy a necessary property that ensures the stability of language in relation to errors, arbitrary, subjective perception [Lotman, 1994].

We agree with the researchers and consider a fundamentally important new approach to the phenomenon of redundancy that does not carry a negative connotation. In fact, the phenomenon of redundancy can be useful, since in a FT it is a prerequisite that ensures an adequate interpretation of information by the reader, and also contributes to expressiveness and 'noise' immunity.

Preliminary observations allowed us to identify the following main means of redundancy: ***repetition, periphrasis, synonymous repetition and convergence of stylistic devices***, which act as means of advancing conceptually significant information, and also perform stylistic, pragmatic and cognitive functions in a FT, which in most cases occur in close interaction. And if the stylistic and pragmatic functions of redundancy means are quite well known, cognitive functions still remain an insufficiently studied linguistic phenomenon. As the analysis of FTs shows, the main cognitive function of redundancy is the function of creating the effect of foregrounding.

Thus, repetition as a means of redundancy, according to N.M.Dzhusupov, is a complex stylistic phenomenon and a means of foregrounding in the text, characterized by the multidimensionality

and multilevel nature of the linguistic content [Dzhusupov, 2014]. In addition, repetition organizes motives and images, forming connections of the semantic and stylistic system of the message.

From this point of view, an interesting case of repetition is in the work by K. Mansfield "The Wind blows" [Mansfield, 1998], which narrates a story about a teenage girl who is dissatisfied with her life and longing for liberation from control. Here, the excessively repeated key lexeme *'wind'*, which occurs 15 times in the text, is a contextual synonym for the lexemes *'change'* and *'chaos'*. This repetition of the key lexeme is the advancement of the features of the character concept of the work, the main characteristics of which is the desire for freedom. It is noteworthy that initially *'wind'* is perceived by the character in a negative way, as a reason for bringing chaos into life and an obstacle to achieving freedom: "*Her fingers tremble so that she can't undo the knot in the music satchel. It's the **wind**. . . . The **wind**, the **wind**. It's frightening to be here in her room by herself. "I do not see why I should. . . . The **wind**–the **wind**!", "The **wind** is so strong that they have to fight their way through it, rocking like two old drunkards.", "The **wind** carries their voices–away fly the sentences like narrow ribbons.*" [Mansfield, 1998 p.75-79]. By the end of the work, interestingly, *'wind'* is already characterized as a positive phenomenon, since the character not only stopped fighting the wind, but succumbed to an inexorable, uncontrolled element, implicitly assuming the phenomenon of turning a rebellious teenager into a young woman who took responsibility for her life into her own hands: "*The **wind** does not stop her; she cuts through the waves, making for the open gate between the pointed rocks that leads to . . . Good-bye, good-bye. Don't forget... But the ship is gone, now. The **wind**–the **wind**"* [Mansfield, 1998 p. 79]. The change in the character's perception of the natural phenomenon *'wind'* indicates its dynamic nature, which is one of the specific features of the literary concept.

The next means of redundancy, which is a cognitive mechanism of extension, is synonymous repetition. The conceptual significance of this linguistic phenomenon consists both in its use as a means of inter-phrasal connections, which contributes to a variety of nominations of the same type of situations, phenomena, objects; and as a means of creating expressiveness of the text. The role of synonyms in a FT is predetermined by the mechanisms of semantic substitutions, cognitive and communicative control, which make it possible to focus attention on the similar features of linguistic means and to detect differences, to place the necessary accents, thus serving foregrounding of conceptually important fragments of the text.

A bright example of synonymous repetition creating the cognitive effect of foregrounding is "The Duel" by O'Henry, the semantic dominant of which is in the antithesis implicitly embedded in the title. The work tells a story of two friends, a businessman and an artist, who once came to New York in search of a better life. And if the first one successfully adapted to the new life conditions, the second one did not manage to find his place in the new realities. Synonymous means here serve not only to construct, but also to advance the dominant implicit concept of *'Confrontation'*, which is important for understanding the conceptual meaning of the work.

As it is known, a literary concept along with the general characteristics of a cognitive concept has its own peculiarities. It incorporates all the features inherent in a FT, such as implicitness, expressiveness, emotiveness, imagery, and in this regard, one of the features is its implicit character, that is, it may not have verbal expression and must be derived using cognitive mechanisms of inference. Inference according to E.S. Kubryakova is understood as one of the most important cognitive operations of human thinking during which, relying on the information directly contained in the text, a person receives new information [Kubryakova, 1996: 33-34]. N.N. Boldyrev, in turn, defines this linguistic phenomenon as the formation of meaning through implicit reference to another concept, i.e. on the basis of deductive, additional knowledge [Boldyrev, 2014: 102].

Thus, an example of constructing an implicit concept by putting forward synonymous means is a whole fragment built on the antithesis: "*The battle is to decide whether you shall become a **New Yorker** or turn the rankest outlander and **Philistine**. You must be **one** or **the other**. You cannot*

remain neutral. *You must be **for** or **against**--**lover** or **enemy**--**bosom friend** or **outcast**.”* [Henry, p.295]. In this fragment a reader can easily draw parallels and designate real synonymous pairs and rows, namely: *‘New Yorker-one’, ‘Philistine-the other’; ‘for-lover-bosom friend’; ‘against-enemy-outcast’.* All these synonyms can be considered contextual, not only revealing the concept of *'Confrontation'*, but also constructing a secondary concept of *'Enemy'*, represented by the **city**.

Another means of redundancy that implements the cognitive function of foregrounding is the periphrasis, expressing the author's intention to diversify speech. This linguistic phenomenon contributes to the disclosure of the specifics of the author's conceptual system and reflects its emotional connotation, advancing the second meaning, which carries aesthetic component in FTs. As noted by I.R.Galperin, periphrasis defines the concept in a new way, acting as a synonym to a previous word. The researcher also notes that periphrasis usually highlights one of the features of the phenomena, which seems to be characteristic, essential in this particular case – a selection of a new feature of the described phenomenon, which simultaneously shows the subjective attitude of the author to the described [Galperin, 1958:158]. Thus, the conceptual meaning in FTs is often represented by periphrases that define the author's cognitive style, his individual way of perceiving and interpreting the surrounding reality according to the individual author's picture of the world.

The role of the periphrasis is very important for foregrounding of conceptually significant information in “Reunion” by J. Cheever, telling a story of the first and last meeting of a father and a son at the railway station. The story is narrated on behalf of a child to whom the father instead of meeting in his own office where they could spend time together, made a date at the railway station. As the storyline develops, the father increasingly appears to the reader as an arrogant and rude person. Here the periphrasis is excessively used to construct the image of the personage characterized by his attitude to the people around him. An example is the logical periphrases in the father's appeal to a member of the café personnel: “Master of the hounds! Tallyhoo and all that sort of thing…” [Cheever, p.610]. These periphrases relate to cases of *professionalism, jargon* and *colloquial vocabulary*, respectively - exclamations which the character addresses to the bartender working in a stylized like an equestrian establishment café. Other synonymous periphrases are used by the father in a similar manner: *"**Kellner**! he shouted. "**Garçon! Cameriere**!...*" [Cheever, p.612], which are examples of Germanism, Gallicism and Italianism respectively, used to refer to service personnel in three countries. These nominees are used by the author to express the character's contemptuous attitude towards the service personnel and the intention to flaunt in front of his son, which serves to foreground the dominant implicit concept of the work ‘Relationship’ - the father's relationship with society as a whole, which is the core of the author's individual world picture.

The last means of redundancy that we are analyzing, which is a cognitive mechanism of foregrounding, is the convergence of stylistic devices. The term *"convergence"* was introduced by M. Riffaterre, who understood by this phenomenon accumulation in one place of several stylistic devices which he considered individually expressive. The scholar argued that when they stand together, one gives the other additional expressiveness, while the effect produced by the convergence of these stylistic devices creates a special, strong expressiveness [Riffaterre, 1959:172]. Thus, convergence highlights the most important in the text, serving as a criterion for the presence of stylistic significance in one or another of text fragments. V.M.Nelkenbaum notes that highlighting particularly important features of the message is one of the main functions of stylistic convergence [Nelkenbaum 2016:137]. N.M.Dzhusupov states that stylistic convergence in the process of text analysis is considered in direct connection with the provisions of the theory of foregrounding and is considered one of the crucial method of achieving foregrounding in the text [Dzhusupov, 2014].

Thus, stylistic convergence by means of multiple stylistic devices highlights the most significant elements of the text, representing the most essential principle of foregrounding. The authors of FTs often use stylistic convergence in order to convey their thoughts and ideas to the reader,

constructing concepts and advancing conceptually significant information.

The example of the use of convergence as a cognitive mechanism of foregrounding is the work by O.Henry "October and June", which tells about the unrequited love of a young man for a woman older than him. Realizing that his marriage proposal has been rejected, the young man suffers and persists. Thus, the cognitive function of the following lexical-syntactic convergence, which is in the position of foregrounding, consists in constructing the image of the character and characterizing his internal psychological state: *"And now, **veteran that he was** of his country's strenuous times, he had been **reduced** to **abject surrender by a woman's soft eyes** and smiling lips. As he sat in his quiet room he held in his hand **the letter he had just received** from her - **the letter that had caused** him **to wear that look of gloom**. He re-read the **fatal paragraph** that had **destroyed his hope**."* [Henry, p.174]. This convergence consists of *epithets, metaphors* and *lexical repetition.* Stylistic devices used in this convergence express emotional state of the character, what is achieved by using *epithets (strenuous times, look of gloom, fatal paragraph)* and *metaphors (abject surrender, destroyed his hope)*, which emphasize both the deep vulnerability and despair of a young man and contribute to the construction of the implicit concept of *'Disappointment'*. The repetition of the lexeme *'letter'* in parallel constructions enhances the effect of emotional tension, feelings grief, despair and doom. In addition, the main function of stylistic convergence is aimed at characterizing: a) the social status of the character b) his age. The lexemes *'veteran'* and *'abject surrender'* in their metaphorical sense hint at both the social status of the serviceman and his advanced age, by means of which the foregrounding of deceived expectation effect of the work is achieved.

Results.

1. In this paper the phenomenon of linguistic redundancy as a cognitive mechanism of foregrounding is investigated. The critical literature on the concept of foregrounding is analyzed and the stages of development of its theory are revealed.

2. The intentional use of linguistic redundancy, which in a FT is a necessary condition for ensuring an adequate interpretation of information by the addressee, is proved.

3. The role of redundancy means, such as repetition, synonymous repetition, periphrasis and convergence of stylistic devices in the creation of a cognitive mechanism of foregrounding in a FT is investigated.

4. It is proved that the means of redundancy highlight the most significant elements of the text in FT and represent an essential principle of foregrounding.

5. It is concluded that the conceptual analysis of a FT is a complex research procedure, and the conceptual meaning is often represented by means of redundancy that determine the author's cognitive style, his individual way of perceiving and interpreting reality.

Conclusion. Foregrounding which ensures the coherence and integrity of the text and is based on the redundancy of stylistic means consists in the textual concentration of certain linguistic elements that focus the attention of the addressee and thereby ensure the allocation of the most important semantic components of the information system of the entire message. The means of foregrounding serve as a motive power for understanding and interpreting the text, and the study of the principles of foregrounding is priority task of cognitive stylistics. Linguistic means of redundancy, such as repetition, synonymous repetition, periphrasis, convergence of stylistic devices in a FT contribute to the foregrounding of conceptually significant information in a FT. These linguistic means act both as the semantic dominant of a FT and as a means of advancing conceptually significant information.

From all of the above, it can be concluded that redundancy performs cognitive functions in a FT such as constructing a concept, creating a character's image, representing an individual author's picture of the world, revealing the inner psychological state of the personage.

In connection with the consideration of cognitive mechanisms of foregrounding, we can

substantiate the position that redundancy should be considered as an important cognitive principle of the distribution of information in the text.

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